



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

A 545,020

733
B747
B75
1921

Boston Public Library, Handbook.



HANDBOOK OF
THE BOSTON
PUBLIC LIBRARY

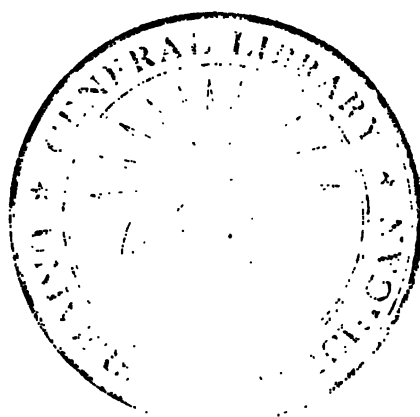
Z

733

F 741

872

1821



Boston public library employees benefit association.

THE BOSTON PUBLIC LIBRARY

A HANDBOOK TO THE LIBRARY BUILDING
ITS MURAL DECORATIONS AND ITS
COLLECTIONS : : : : :

FOURTH EDITION, REVISED BY
FRANK H. CHASE, PH.D.
Reference Librarian.

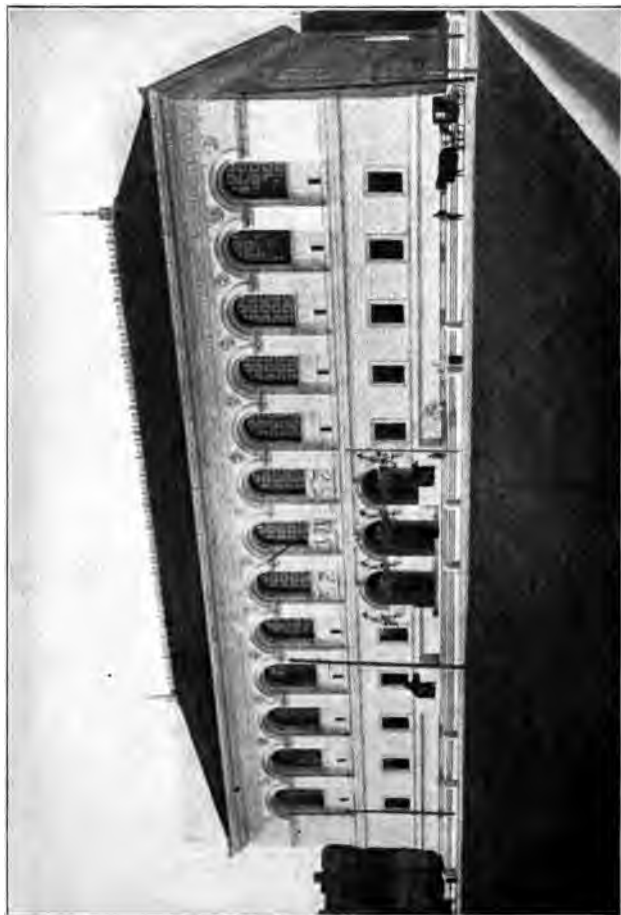


BOSTON
ASSOCIATION PUBLICATIONS
1921

Z
733
B747
B75
1921

COPYRIGHT 1916, 1920, 1921.
BOSTON PUBLIC LIBRARY EMPLOYEES
BENEFIT ASSOCIATION

Copyright notice: In addition to the general copyright which covers the text and illustrations, the engravings of the Sargent paintings on pages 35 to 57 are from "Association Prints," copyright 1916, 1919 by the Boston Public Library Employees Benefit Association, these prints being made from the original paintings, copyright, 1916, 1919, by the Trustees of the Public Library of the City of Boston. A price list of the "Association Prints" and other pictures for sale at the post-card counter in the Library will be found on the inside of the cover.



THE BOSTON PUBLIC LIBRARY.

BEQUEST OF
A. L. CROSS
3-6-41

THE BOSTON PUBLIC LIBRARY.

THE INSTITUTION.

Founded in 1852, first opened to the public in 1854, the Boston Public Library is the oldest free municipal library in any American city — in fact, in any city in the world. It received its first large gift from Joshua Bates, a London banker, born in Weymouth, Mass., and its first building, in Boylston Street, on the site now occupied by the Colonial Building, was opened in 1858, when the Library contained seventy thousand volumes, aside from pamphlets. In 1895, it was removed to its present location in Copley Square, and, in 1920, it possesses nearly one and a quarter million volumes, of which about three-fourths are in the Central Library and one-fourth in the thirty Branch Libraries and Reading Rooms in various parts of the City. It annually lends more than two million volumes for use at home; its working force consists of nearly five hundred persons; and its total annual expenditure considerably exceeds a half-million dollars, of which only four per cent is derived from the income of its trust funds, the rest being appropriated by the City Government. The control of the Library is vested in an unpaid board of five Trustees, appointed by the Mayor.

THE BUILDING.

The Library building, elevated upon a platform on the west side of Copley Square, is constructed of

granite from Milford, Massachusetts; it is two hundred and twenty-five feet long, two hundred and twenty-seven feet deep, and seventy feet high, from sidewalk to cornice; an annex on Blagden Street, opened in 1918, adds sixty-eight feet to the depth of the building. Along the front of the building, at the edge of the sidewalk, are low granite posts, the larger of which bear heraldic eagles.

The architects of the Library, designed in the style of the Italian Renaissance, were McKim, Mead & White, of New York; most of the actual design is the work of Mr. Charles Follen McKim.

A heavy lower story, in effect a high basement, supports an upper story lighted by lofty arched windows, and completed by a rich cornice, ornamented with lions' heads and dolphins. The roof, of red tiles, is finished above by an ornate copper cresting which softens the sky line. Beneath the great window arches are tablets inscribed with the world's foremost names. Immediately above the central entrance are the significant words, FREE TO ALL. Each of the three façades bears a bold inscription, just below the cornice. That on the front of the building runs: THE PUBLIC LIBRARY OF THE CITY OF BOSTON BUILT BY THE PEOPLE AND DEDICATED TO THE ADVANCEMENT OF LEARNING. A.D. MDCCCLXXXVIII. The Boylston Street inscription is: THE COMMONWEALTH REQUIRES THE EDUCATION OF THE PEOPLE AS THE SAFEGUARD OF ORDER AND LIBERTY. The inscription on the Blagden Street side reads: MDCCCLII. FOUNDED THROUGH THE MUNIFICENCE AND PUBLIC SPIRIT OF CITIZENS.

THE EXTERIOR SCULPTURE.

On the platform in front of the Library, set into massive granite pedestals, are two heroic seated figures in bronze, the work of the Boston sculptor, Bela L.



"SCIENCE," BEFORE THE MAIN ENTRANCE.



THE VESTIBULE.

Pratt, that at the left representing Science, that at the right Art. On the pedestals are carved the names of the world's most eminent scientists and artists.

The head of Minerva on the keystone of the central entrance arch is the work of Augustus St. Gaudens and Domingo Mora. Above, under the great central windows, are three carved seals upon backgrounds of foliage, all of them sculptured by St. Gaudens; from left to right, the seals are those of the Commonwealth, of the Library, and of the City of Boston. The seal of the Library has two nude boys, bearing great torches, as supporters; the Latin motto above signifies "The Light of all Citizens." The thirty-three granite medallions in the spandrels of the window arches on the three façades contain the picturesque marks or trade devices of early printers, carved by Mr. Mora.

THE VESTIBULE.

The vestibule is of unpolished Tennessee marble; in a niche at the left is a heroic bronze statue of Sir Harry Vane, Governor of the Massachusetts Bay Colony in 1636, the work of Frederick MacMonnies. The building is entered from the vestibule through three noble doorways, copied from the entrance of the Erechtheum at Athens; the double bronze doors which they enclose were designed by Daniel Chester French. Each door contains a graceful allegorical figure, in low relief; above are garlands, enclosing the names of the figures; below each figure is an appropriate quotation. On the left-hand doors are the figures of Music and Poetry; on those in the centre, Knowledge and Wisdom; on the right-hand doors, Truth and Romance.

THE ENTRANCE HALL.

This low hall is Roman in design, with vaults and arches covered with mosaic, and supported by massive

pillars of Iowa sandstone. The mosaic ceiling over the centre aisle shows a vine-covered trellis; at each side, in the penetrations of the arches and the pendentives of the small domes, are thirty names which have given fame to Boston; in the most prominent positions, at either side of the central aisle, the names are those of Hawthorne, Peirce (Benjamin Peirce, the mathematician), Adams, Franklin, Emerson, and Longfellow. The floor, of Georgia marble, is inlaid in brass with the signs of the zodiac, the seal of the Library, the great dates in its history, and the names of eight of its early benefactors.

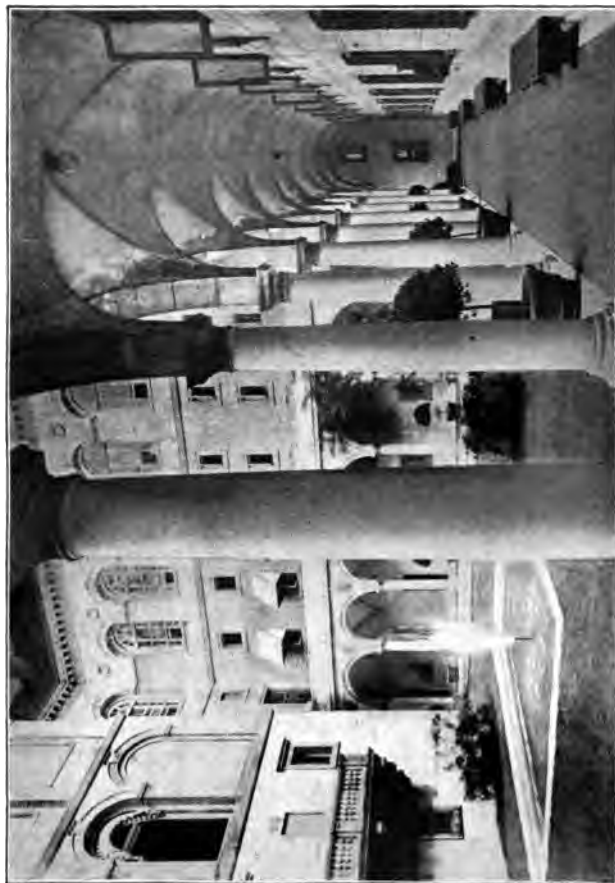
Corridors open at each side of the Entrance Hall, leading on the right to the Open Shelf Room, the Information Office, the Government News Service Room, the Newspaper and Periodical Rooms, and the Interior Court; and on the left to the Coat Room, the Elevator, the Public Stenographer's Office, the Catalogue and Ordering Departments, and again to the Court. Through the Court are reached the Public Toilet Rooms, the Patent Room, the files of bound newspapers, and the Statistical Department. Public telephone booths are near the entrance to the Newspaper Room.

ROOMS AT THE RIGHT OF THE ENTRANCE HALL.

The Information Office is a sort of first-aid station, prepared to answer all sorts of questions with the least possible delay. From it open, to the left, the Open Shelf Room, containing a selected collection of popular books for circulation; and to the right, the Government News Service Room. This room, opened in the fall of 1919, is a unique depository of the latest material issued by the United States Government, received by mail from Washington daily; the collection is kept more completely up to date than that contained in any other library in the country. On the walls is a series of twelve original designs for posters, made by their



THE ENTRANCE HALL.



THE INTERIOR COURT.

artists as a contribution to the work of the United States Food Administration during the recent war.

The Newspaper Room contains the current newspapers, nearly three hundred in number, received by the Library from all parts of the world, the subscriptions to which are paid from the income of the fund of fifty thousand dollars given for the purpose by the late William C. Todd, of Atkinson, N. H.

In the two rooms devoted to Periodicals will be found the current numbers of between thirteen and fourteen hundred periodicals in various languages, and also some twenty-five thousand bound volumes of magazines, with indexes for aid in their use. In addition to these, about two hundred and fifty periodicals are received and filed in other departments of the Library.

ROOMS AT THE LEFT OF THE ENTRANCE HALL.

The rooms at the left are not open to the public, except the Coat Room, for the care of umbrellas and wraps during the winter and in stormy weather, and the office of the Public Stenographer, who may be employed for copying material in the Library.

The Catalogue Department cares for all details of placing the books on the shelves and of preparing the cards for the various card catalogues; it also issues special catalogues and reading-lists based on the resources of the Library.

The Ordering Department has charge of all matters connected with the acquisition of books, by purchase, gift, or exchange.

THE INTERIOR COURT.

Perhaps the finest architectural feature of the Library is the interior court, with walls of grayish-yellow brick, and a vaulted arcade of white marble on the ground floor; this arcade, of graceful proportions, is an almost

exact copy of the famous one in the Palazzo della Cancelleria in Rome, one of the most perfect creations of the early Renaissance. About the arcade are set broad oak benches, much used by readers in warm weather. The court has a grassplot in the centre, enclosing a square marble basin lined with mosaic, and a fountain. In the granite walls of the arcade are two memorials in bronze: a bust of General Francis A. Walker, once a Trustee of the Library, by Richard E. Brooks; and a medallion portrait of Robert C. Billings, one of the Library's greatest benefactors, by Augustus St. Gaudens.

THE MAIN STAIRWAY.

From the Entrance Hall opens the main stairway, leading to the principal floor of the Library, a structure of rare beauty and dignity. The walls are of yellow Siena marble, richly veined, which was specially quarried for the Library; the steps are of French Échaillon marble, ivory-gray, and full of fossil shells; the floor of the half-way landing is inlaid with red Numidian marble. The ceiling is of plaster, richly panelled; from it depends a spherical chandelier of cut glass. The door on the landing opens on a balcony affording an attractive view of the interior court, which is, however, best seen from the arcade which surrounds it.

The great lions, at the turn of the stairs, carved from blocks of the precious Siena marble, are the work of Louis St. Gaudens; each is a memorial to the officers and men of a Massachusetts regiment in the Civil War — the Second Regiment on the right, the Twentieth on the left, as one mounts the stairs. It will be noted that these lions are not treated conventionally, but that each is an individual. The inscriptions on the pedestals contain lists of the battles in which the two regiments were engaged.



MAIN STAIRWAY, FROM ENTRANCE HALL.



MAIN STAIRWAY, FROM PRINCIPAL LANDING.

THE PUVIS DE CHAVANNES DECORATIONS.

The upper part of the walls of the staircase and that of the main corridor of the second floor at its head is filled with a series of mural decorations by Pierre Cécile Puvis de Chavannes, the acknowledged master of modern French mural painting. All were painted in his studio in France and shipped to this country, to be affixed to the walls of a room which the artist never saw; the work was done with the help of architectural models and samples of marble, and harmonizes perfectly with its setting.



P. PUVIS DE CHAVANNES.

The paintings in the eight arched panels above the stairway symbolize the important branches of literature and learning, in compositions of great beauty and dignity. As one faces the windows, the left-hand wall (that shown in the illustration opposite) is occupied by representations of Philosophy, Astronomy, and History; the right-hand wall by the three great types of Poetry, Epic, Dramatic, and Pastoral; the rear wall, beside the windows, by Chemistry on the left, and Physics on the right.

The panel devoted to Philosophy shows Plato talking with one of his disciples in a beautiful Athenian landscape, perhaps the Academy, with a noble Ionic colonnade at the left, and in the background, above a grove, the Acropolis, with the gleaming Parthenon; other students of philosophy are grouped about the colonnade.

Astronomy is typified by two Chaldean shepherds, earliest observers of the heavens; a woman looks out upon them from a tent at the left of the picture.

The third panel on the left shows the Muse of History standing above the partly buried ruins of a Doric temple, conjuring it to yield up its secrets; beside her is the Genius of Learning, with book and torch.

In the panel at the left of the windows, illustrating Chemistry, a fairy stands in a rocky niche, watching three winged spirits as they heat fragments of ore in a retort.

In that to the right, devoted to Physics, two female figures, symbolizing Good and Bad News respectively, float in the air with their hands upon the wires of the telegraph, magical carrier of happy and sorrowful tidings.

The three panels devoted to Poetry show, at the left, Virgil in an idyllic landscape, visiting his beehives, while two of the shepherds of his *Eclogues* idle at a distance; in the centre, scroll in hand, Aeschylus seated on a cliff overlooking the sea, with his hero Prometheus in the background, chained to a great rock, where the Oceanides circle round to comfort him for the pain caused by the vulture which tears at his vitals; at the right, blind Homer sitting by the roadside, greeted with gifts of laurel by two dignified female figures typifying his great poems, the martial *Iliad* with helmet and spear, the gentler *Odyssey* with an oar to suggest her wanderings.

The central composition, on the east wall of the corridor at the head of the stairs, is entitled "The Muses of Inspiration hail the Spirit, the Messenger of Light"; it represents the Nine Muses of Greek mythology, in a beautiful grove of laurel and olive which slopes to the sea, rising to meet and welcome the Genius of Enlightenment, who appears in the centre of the painting, above the doorway. At each side of the doorway is a grave, seated figure, that on the left typifying Study, that on the right Contemplation.



DETAIL FROM "THE MUSES."



THE MAIN CORRIDOR.

THE MAIN CORRIDOR.

Across the second floor of the Library, at the head of the stairs, runs a beautiful corridor, floored with Istrian marble, with patterns of yellow Verona in which many large fossil shells may be seen. On one side is a graceful Corinthian arcade of Siena marble, above the staircase; on the other, the largest of the Puvis de Chavannes decorations, and the central entrance to Bates Hall, the main reading-room, reached through an exquisite little vestibule of Échaillon marble, enclosed on three sides by ancient wrought iron gates brought from Italy. At the south end of the Corridor is the Pompeian Lobby and entrance to the Delivery Room; at the north end, the Venetian Lobby, with entrance to the Children's Room.

BATES HALL.

This noble reading-room, named for the first great benefactor of the Library, is architecturally the most important room in the building; it has a rich barrel vault, with half-domes at the ends, and is two hundred and eighteen feet long, forty-two and a half feet wide, and fifty feet high. The sandstone used in the walls is from Amherst, Ohio; the floor is of terrazzo, bordered by yellow Verona marble; the Hall is surrounded by oak bookcases; and the panelled vault is of plaster, elaborately moulded. Around the sides of the Hall are busts of great authors and eminent Bostonians; in the frieze are carved the names of the world's most illustrious thinkers and artists. Above the central entrance is a richly carved balcony of Indiana limestone. Near each end of the Hall, in the same wall as the balcony, is a highly ornate doorway of black Belgian and Alps green serpentine marble, with columns crowned by bronze Corinthian capitals; in the adjoin-

ing bays are Renaissance mantels, of sandstone and red Verona marble. The wall is divided into panels by the great arches of the vault; those on the front of the building are filled with huge round-topped windows.

Bates Hall is the great study room of the Library. In the bookcases which line the walls and occupy both sides of the screens separating the main room from the apses, are contained some ten thousand volumes intended for ready reference; they have been selected from all fields of literature except those of the fine and industrial arts, and psychology and pedagogy, subjects which have their home in other departments of the institution. These books may be used without formality by all who come to the building. Other books may be sent to the Hall from all parts of the Library for the use of readers; call-slips may be obtained at any of the desks.

The tables accommodate three hundred readers; often, especially on Sunday afternoons, every seat is occupied. At the Centre Desk, opposite the main entrance to the Hall, general information is supplied and books are charged for home use.

THE PUBLIC CATALOGUE.

In the semi-circular enclosure at the south end of the Hall is the Public Card Catalogue, containing a list of all the books in the Library, except fiction for general circulation and works relating to music. The cards are arranged in 2743 drawers, in a single alphabet, covering authors, subjects, and titles; from them are obtained the call-numbers, which are used in sending for books. A pamphlet entitled "How to Find and Procure a Book" may be had on application at the Centre Desk; for assistance in using the catalogue, inquiry should be made at the desk in the enclosure.



BATES HALL.



THE DELIVERY ROOM.

THE DELIVERY ROOM.

The southern door of the Main Corridor leads into the Delivery Room, where books are lent for home use, and returned by borrowers. This is a room of peculiar richness, in the style of the early Venetian Renaissance. The walls have a high oak wainscot, divided into panels by fluted pilasters; the heavy beams of the ceiling bear rich Renaissance ornaments in gilded lead; the doorways have Corinthian columns of red or green Levanto marble, with bases and capitals of Rouge Antique, and entablatures in which these marbles are combined. The ornate mantel of polished Rouge Antique bears the date 1852, that of the founding of the Library. The lamp brackets, of delicately wrought bronze, are of special beauty.



E. A. ABBEY.

In front of the windows is a portion of the ancient wooden railing before which, in the year 1607, some of the Pilgrim Fathers stood for trial in the Guildhall of Boston, Lincolnshire, England. To the left of the window is the catalogue of fiction in the English language.

The entire room was designed by the American artist, Edwin Austin Abbey, R.A., whose great frieze, the "Quest of the Holy Grail," occupies the upper part of the walls. The following description of these paintings, which have made the room world-famous, is based on that written by the late Henry James:

"THE QUEST AND ACHIEVEMENT OF THE
HOLY GRAIL." *

The Holy Grail was fabled to be the sacred vessel from which our Lord had drunk at the Last Supper, and into which Joseph of Arimathea had gathered the precious blood from His wounds. Its existence, its preservation, its miraculous virtues and properties, were a cherished popular belief in the early ages of European Christianity; and in the folk-lore whence the twelfth-century narrators drew their material, it was represented as guarded for centuries in the Castle of the Grail, where it awaited the coming of the perfect knight, who alone should be worthy to have knowledge of it; this perfect knight is introduced to us in the romances of the Arthurian cycle.

Incomparable were the properties of the Grail, the enjoyment of a revelation of which conveyed, among other privileges, the ability to live, and to cause others to live, indefinitely without food; this revelation was the proof and recompense of the highest knightly purity, so that the loftiest conceivable enterprise for the companions of the Round Table was to attain to the vision of the Holy Grail. The incarnation of this ideal knighthood in the form of the legend chosen by Mr. Abbey is that stainless Sir Galahad, with whom Tennyson, in more than one great poem, has touched the imagination of all readers.

It must be noted, however, that Mr. Abbey has made a new synthesis of the Grail material. There exist many separate romances devoted to the Quest of the Grail, in some of which Galahad is the hero, in a larger number Perceval (German, Parzival), in still others Gawain or Lancelot. There is no single

* As it has proved impossible to make satisfactory arrangements with those who hold the copyright of the Abbey paintings (the only mural decorations in the Library of which the copyright is not controlled by the Trustees), it is unfortunately necessary to publish this description without illustrations.

accepted version of the story, no fixed order in which the incidents occur. Mr. Abbey has taken certain episodes of the story of Galahad, has added to them others drawn from the story of Perceval, and has arranged them somewhat with a view to the requirements of his space in the Delivery Room. In most versions of the story, the visit to the Castle of the Maidens precedes the first visit to the Grail Castle; but the order has no special significance. The numbers used in the description below correspond to those beneath the lower right-hand corner of each panel.

I. THE VISION.

The child Galahad, the descendant through his mother of Joseph of Arimathea, is visited, among the nuns who bring him up, by a dove bearing a golden censer and an angel carrying the Grail, the presence of which operates as sustenance to the infant.

From the hands of the holy women the predestined boy passed into those of the subtle Gurnemanz, who instructed him in the knowledge of the things of the world, and in the duties and functions of the ideal knight. But before leaving the nuns he performed his nightly vigil, watching alone till dawn in the church.

II. THE OATH OF KNIGHTHOOD.

The ordeal of the vigil terminates in his departure. Clothed in red, he is girt for going forth, while the nuns bring to him Sir Lancelot — really his father, though unrecognized — who fastens on one of his spurs, and Sir Bors, who attaches the other.

III. THE ROUND TABLE.

The artist here deals with the Arthurian Round Table and the curious fable of the Seat Perilous — “perilous for good and evil” — in which no man has yet sat with safety, not even the fashioner himself, but in which, standing vacant while it awaits a blameless occupant, the young Sir Galahad, knighted by Arthur, has sworn a vow to be worthy to take his place. The

Companions of the Order are seated in Arthur's hall, and every chair, save this one, is occupied. Suddenly the doors and windows close mysteriously, the hall is flooded with light, and Sir Galahad, robed in red (the color emblematic of purity), is led in by Joseph of Arimathea, an old man clothed in white, who, according to the romance, has subsisted for centuries by the possession of the supreme relic. The hall is filled with a host of angels, one of whom withdraws the mantle by which the Seat Perilous has been covered; above it becomes visible the legend, "This is the Seat of Galahad." King Arthur rises from his canopied throne, and bows himself in the presence of a mystery; the knights recognize one purer than themselves, and greet him by lifting on high the cross-shaped hilts of their swords.

IV. THE DEPARTURE.

The knights are about to go forth on their search for the Holy Grail, now formally instituted by King Arthur. They have heard Mass and are receiving the episcopal benediction, Sir Galahad, as always, in red. Throughout this series he is the "bright boy-knight" of Tennyson, though not, as that poet represents him, "white-armored": his device is a red cross on a white ground.

V. THE CASTLE OF THE GRAIL.*

Amfortas, the "Fisher King" of the legends, to whom Joseph had entrusted the Grail, has been wounded, centuries past, in the cause of unlawful love, and now lies under a spell, with all the inmates of the Castle of the Grail, into which the artist here introduces us. The aged King rests on a bier in the centre of a massive hall, surrounded by his court; all are spiritually dead and, although the Grail often appears in the midst of them, they cannot see it. From this strange perpetuation of ineffectual life none of them can be liberated by death until the most blameless knight shall at last arrive.

* Includes elements drawn from the story of Perceval.

It will not be sufficient, however, that he simply penetrate into the castle; to the operation of the remedy is attached that condition which recurs so often in primitive romance, the asking of a question on which everything depends. Sir Galahad has reached his goal, but his single slight taint of imperfection, begotten of the too worldly teachings of Gurnemanz, defeats his beneficent action. As the procession of the Grail passes before the visitor, he tries to fathom its meaning. He sees the bearer of the Grail, the damsel with the head in a golden dish (the prototype of whom was, perhaps, Salome bearing the head of John the Baptist on a charger), the two knights with seven-branched candlesticks and the knight holding aloft the Bleeding Spear, with which Longinus had pierced the side of Christ. The duty resting upon Galahad is to ask what these things denote, but, with the presumption of one who supposes himself to have imbibed all knowledge, he refrains, considering that he is competent to guess. But he pays for his silence, inasmuch as it forfeits for him the glory of redeeming from this paralysis of centuries the old monarch and his hollow-eyed Court, forever dying, yet never dead, whom he leaves folded in their dreadful doom. On his second visit, many years later, he is better inspired. (See XI, below.)

VI. THE LOATHLY DAMSEL.*

It is the morning after his visit to the Castle of the Grail. Awakening in the chamber to which he had been led the previous night, Sir Galahad found the castle deserted. Issuing forth, he saw his horse saddled and the drawbridge down. Thinking to find in the forest the inmates of the castle, he rode forth, but the drawbridge closed suddenly behind him, a wail of despair moaned across it, and voices mocked him for having failed to ask the effectual Question.

He fares forward and presently meets three damsels; the first, the Loathly Damsel, is riding upon a pale

*From the story of Perceval.

mule with a golden bridle. This lady, once beautiful, is now noble still in form, but hideous in feature; she wears a red cloak, and a hood about her head, for she is bald; in her arms is the head of a dead king, encircled with a golden crown. The second lady is riding in the manner of an esquire. The third is on her feet, dressed as a stripling, and in her hand is a scourge with which she drives the two animals. These damsels are under the spell of the Castle of the Grail. They assail Sir Galahad with curses for having failed on the previous day to ask the Question, which would not only have delivered them and the inmates of the castle, but would have restored peace and plenty to the land. Instead, he must endure many sorrows and adventures and many years must pass before he shall return to the Castle of the Grail, where, having through all ordeals remained sinless, he will finally ask the Question which shall redeem the sin-stricken land.

VII. THE SEVEN SINS.

Sir Galahad is here seen at the gate of the Castle of the Maidens, where the seven Knights of Darkness, the seven Deadly Sins, have imprisoned a great company of maidens, the Virtues, in order to keep them from all contact with man. It is Sir Galahad's mission to overcome Sin and redeem the world by setting free the Virtues, and he accordingly fights the seven knights till he overcomes them.

VIII. THE KEY TO THE CASTLE.

Having passed the outer gate, Sir Galahad encounters a monk, who blesses him and delivers up to him the great key of the Castle.

IX. THE CASTLE OF THE MAIDENS.

Sir Galahad's entry into the Castle is here shown. The imprisoned maidens have long been expecting him, for it had been prophesied that the perfect knight would come to deliver them. They welcome him with shy delight, putting out their hands to be kissed; behind

him lies his white shield bearing the red cross painted with his own blood by Josephes, son of Joseph of Arimathea. Having accomplished this mission, Sir Galahad passed on to other deeds.

X. BLANCHEFLEUR.

In the course of his journeyings, Galahad met his old teacher Gurnemanz, now dying. Gurnemanz bade him wed his early love Blanchefleur as a step toward the achievement of the Grail. On their wedding morning, however, a vision warned him that he must remain a virgin knight, and we see him here bidding farewell to Blanchefleur that he may continue the Quest of the Holy Grail. A new-born knowledge has unsealed Sir Galahad's eyes, but with this knowledge is begotten the strength to overcome, and to renounce every human desire.

XI. THE DEATH OF AMFORTAS.*

Having passed through many adventures, Sir Galahad at last returned to the Castle of the Grail. The procession once more passed before him, and this time, grown wise by experience and suffering, he asked the Question and thereby healed Amfortas, cleansing him from sin, and allowing the old king to die. As he gratefully breathes his last in the arms of Galahad, an Angel bears away the Grail from the castle, not to be seen again until the day when Sir Galahad achieves it at Sarra, the Saracen city to which Joseph had first carried the precious vessel.

XII. GALAHAD THE DELIVERER.†

Sir Galahad, having now accomplished his great task, is guided by the spirit of the Grail toward the goal which shall end his labors. Borne upon a white charger and followed by the blessings of the people, whom he has freed from the spell, he is seen passing from the land of Amfortas, where peace and plenty once more reign.

* Includes elements of the Perceval story. † From the story of Perceval.

XIII. SOLOMON'S SHIP.

Sir Galahad is here in Solomon's Ship, which he has found waiting to carry him across the seas to Sarras. The Grail, borne by an angel, guides the ship. Sir Bors and Sir Percival accompany him. Having sinned once, they can never see the Grail themselves, yet, having persevered faithfully in the Quest, they have acquired the right to follow Sir Galahad and witness his achievement. Resting upon a cushion in the stern of the ship are three spindles made from the "Tree of Life" — one snow-white, one green, one blood-red. According to an old legend, Eve, when driven from the Garden of Eden, carried with her the branch which she had plucked from the "Tree of Life." The branch, when planted, grew to be a tree, with branches and leaves white, in token that Eve was a virgin when she planted it. When Cain was begotten, the tree turned green; and afterward, when Cain slew Abel, the tree turned red.

XIV. THE CITY OF SARRAS.

The city of Sarras, with the red-cross shield of Galahad, its king, and the sword which he had drawn from a block of marble, soon after arriving at Arthur's court.

XV. THE GOLDEN TREE.

Upon a hill at Sarras Sir Galahad made a Sacred Place and built a Golden Tree. Morning and evening he repaired thither, and from day to day he beautified the tree. Finally it is complete, and Joseph of Arimathea, with a company of red-winged seraphs, appears with the Grail, now at last uncovered. As Sir Galahad gazes upon it, crown, sceptre, and royal robe fall from him; he no longer needs them. Having beheld the source of all life and knowledge and power, the spirit of Galahad had achieved its end in life, and won release from the narrow confines of his body. The Grail itself was borne heavenward, never again to be seen on earth.

REGISTRATION DEPARTMENT AND TUBE ROOM.

Opening from the west side of the Delivery Room are the Registration Department, where borrowers' cards are issued and an index of the standing of card-holders is kept, and the Tube Room, with pneumatic tubes leading to all the book-stacks. Books are obtained for home use by the presentation of call-slips at the window in the wall of the Delivery Room, opposite the marble mantel; at another window, books are presented for return. The books are brought from the shelves by small cars, running on to automatic elevators which deliver them to the Tube Room from the six stories of the book-stacks.

LIBRARIAN'S OFFICE AND TRUSTEES' ROOM.

The corridor past the Registration Desk leads to the Librarian's Office, through a lobby in which is kept a portion of the Library's collection of manuscripts. Above the Registration Department, and reached through the Librarian's Office, is the Trustees' Room, with rich panelling and furniture of the Empire period, and a delicately carved Renaissance mantel, all brought from France. In this room hang Copley's great painting, "Charles the First demanding the Surrender of the Five Members in the House of Commons," which was presented to the Library by a group of citizens in 1859; and a number of portraits, including two of Benjamin Franklin, perhaps the most illustrious native of Boston. One of these is attributed to Jean Baptiste Greuze; the other, the work of Joseph Sifrède Duplessis, is generally regarded as the most satisfactory portrait of the great American.

The lobby of the Trustees' Room contains the valuable collection of autographs bequeathed to the Library by Mellen Chamberlain, Librarian from 1878 to 1890.

POMPEIAN AND VENETIAN LOBBIES.

Outside the entrance to the Delivery Room, at the end of the Main Corridor, is the Pompeian Lobby, decorated by Mr. Elmer E. Garnsey, of New York. The gay decoration, of Roman type, is painted directly on the plaster. In this Lobby is a shell-shaped drinking fountain of Echaillon marble; beside it is a counter at which photographs, post-cards and handbooks of the Library may be purchased.

At the opposite end of the Main Corridor is the Venetian Lobby, with painted decorations by Mr. Joseph Lindon Smith, of Boston. Over the door of the Children's Room is a sculptured block brought from Venice, displaying the Lion of St. Mark supporting an open book with the motto of that city. At either side of this slab, which dates from the sixteenth century, are the figures of two nude boys upholding heavy garlands. In the recess, above the window, is a painting representing the allegorical marriage of Venice, a young woman, and the Adriatic, typified by a youth with a trident at his feet. Behind, blessing the union, kneels St. Theodore, the first patron of Venice, with the crocodile which he is said to have slain. In the niches are two lists of names — those of the most illustrious doges of Venice, and those of her greatest painters. In the pendentives of the dome over the central portion of the Lobby are the names of eleven Italian cities, once subject to Venice; while in the dome at the right, over the staircase landing, are the names of the eastern possessions of the Queen of the Adriatic. The peacock above symbolizes immortality. This Lobby, like the Pompeian Lobby described above, is lighted by an elaborate lantern of gilded bronze.

The decorations of these two lobbies are the only examples of true mural painting in the Library. All the other decorations were painted on canvas, and applied to the walls and ceilings after completion.



BENJAMIN FRANKLIN, BY DUPLESSIS.



COPYRIGHT, 1900, BY JOHN ELLIOTT.

COPYRIGHT, 1901, BY CURTIS & CAMERON.

DETAIL FROM "THE TRIUMPH OF TIME."

THE CHILDREN'S ROOM.

At the north end of the Main Corridor opens the Children's Room, which is surrounded by low cases containing books for little folks. On the side walls hang the original paintings by Howard Pyle, used as illustrations to Woodrow Wilson's "George Washington." On the entrance wall is a remarkable series of framed autographs, drawn from the Chamberlain Collection; these include facsimile copies of the Address to the King by the Continental Congress of 1774, the Declaration of Independence, the Articles of Confederation, and the Constitution of the United States, all followed by the actual signatures, cut from letters and business papers, of the men who signed these historic documents. Below are other framed autographs of great interest, including the signatures of hundreds of men famous in the annals of the country, and a number of unique documents concerning the Boston Massacre, among them Paul Revere's plan of the scene, used at the trial of the British soldiers.

THE TEACHERS' REFERENCE ROOM.

Off the Children's Room, to the left, is a room beautifully finished in dark oak, containing reference books for the use of teachers and school-children. In the upper part of the cases, protected by chains, is an impressive collection of old books, the library of President John Adams, bequeathed by him in 1826 to the town of Quincy, and now deposited here in trust.

On the ceiling is a decoration, "The Triumph of Time," by John Elliott, placed here in 1901.

"THE TRIUMPH OF TIME."

The painting contains thirteen winged figures. The twelve female figures represent Hours, and the one

male figure, Time. The Christian Centuries are typified by twenty horses, arranged in five rows, of four each; in each row the two centre horses are side by side, and between these and the outer horses are two of the winged figures representing Hours. On either side of the car in which is the figure of Time are the Hours of Life and Death. Seen from before the door of the Children's Room, the design begins in the neighborhood of the nearer left-hand corner, and describes a semi-circle, with a downward sweep over a groundwork of clouds, back to the left again, to a point about two-thirds across the canvas; it culminates in a disk, the sun, before which are the leading horse and the figure typifying the present Hour. In the nearer right-hand corner is a crescent moon with the full disk faintly showing. The shades of gray in which the decoration is painted lend to it something of the dignity of sculpture. One can trace in the horses the artist's conception of the spirit of successive centuries; note especially the eighteenth, with its nervous forward spring.

LECTURE HALL.

To the rear of the Teachers' Reference Room is the Lecture Hall, which is reached by a separate entrance from Boylston Street; it is used for courses of free lectures held on Sunday afternoons and Thursday evenings, and for various other meetings and classes, all open to the public. The Hall seats about three hundred persons, and has a commodious stage, at the rear of which hangs Robert Salmon's interesting painting of Boston in 1829, as seen from Pemberton Hill, where the Suffolk County Court House now stands. Over the entrance door of the Hall hangs a painting by D. Fernandez y Gonzalez, a Spanish artist, representing St. Justa and St. Rufina, patron saints of Seville, in the prison where they suffered martyrdom in the year 287.



HOSEA.



SARGENT HALL.

SARGENT HALL.

Turning to the left on going out of the Children's Room, one ascends to the upper floor of the Library by an enclosed stairway of gray sandstone, adorned only by handrails of Alps green marble on either side. From the landing half-way up, a door opens on the balcony overlooking Bates Hall.

The corridor of the upper, or Special Libraries Floor, is popularly called Sargent Hall, from the eminent American painter, John Singer Sargent, R.A., who has so unstintingly devoted



JOHN S. SARGENT.

his genius to its decoration. It is eighty-four feet long, twenty-three feet wide, and twenty-six feet high, with a vaulted ceiling, lighted from above. In the middle of the west side steps lead up to the Allen A. Brown Music Library.

This long, narrow room, its height greater than its width, has been made glorious by the mural decorations of Mr. Sargent, who received the commission for this work in 1890; it represents thirty years of thought and labor, and is not yet quite completed. Few such records of the progressive development of an artist, engaged upon a single theme, exist anywhere in the world; this room is the expression of the life-work of one of the greatest painters of modern times. The following description of Mr. Sargent's work is based on that written by Mr. Sylvester Baxter for the earlier editions of this Handbook.

"THE TRIUMPH OF RELIGION."

The subject chosen by the artist is conceived as the development of religious thought from paganism through Judaism to Christianity. The work as it stands has been placed in position in four instalments: the paintings at the North end of the Hall in 1895, the South end wall in 1903, the niches and vaulting at the South end and the lunettes along the side walls in 1916, and the two panels over the staircase in 1919.

Not only the paintings, but all the decorations of the Hall, are the work of Mr. Sargent. He modelled the relief of dolphins* above the door of the Music Library; the great frames over the stairs are his work; even the electric fixtures were designed by him. All the splendid plastic decoration of the vaulting is the product of his hand and brain; he personally modelled the symbolic reliefs which are the chief ornaments of the ceiling; he selected all the mouldings and other elements which make up the gorgeous whole, and on which depend so largely the unity and architectural beauty of the room. Even more significant is the manner in which Mr. Sargent has worked out the color harmony of the Hall; each element in the great composition subtly contributes its part to the large effect, so that the eye finds satisfaction wherever it falls. The gold of the vaulting binds the whole into a unity, and fuses the work of thirty years into a single act; this unity is further aided by the grayish-blue used as a ground color, which is constantly introduced for relief in conjunction with the gold of the architectural decoration.

This is not the place in which to attempt an estimate of the beauty or the artistic importance of the Sargent paintings. Their harmony and variety of color, their boldness and power of design, their combination of subtle intellectual quality with unfailing artistic propri-

* The repeated use of the dolphin in the decoration of the Library is symbolic of the intimate relation of Boston to the sea.

ety, are obvious to any beholder; no one can visit this room and not know that he is in the presence of the product of genius, handling a great subject greatly.

It is more to the point to draw the visitor's attention



MOSES.

to the unusual and daring methods taken by the artist to produce his effects, especially to the constant interchange of painting and sculpture. This is nowhere more striking than in the majestic figure of Moses, standing immovable in high relief in the centre of the Frieze of the Prophets. The use of sculpture here gives to the figure a monumental quality as the representative of the

Hebrew religion at the moment when it took on its essential character. In the portion of the vaulting devoted to the pagan divinities, the employment of modelling merely serves to give weight and emphasis to the design, and to enrich the decorative quality of the work; its effect is especially marked in the great serpent about the neck of the Goddess Neith.

At the south end of the Hall, the plastic art was used to good purpose in the modelling of the faces of the

three Persons of the Trinity, which are all cast from a single mould. The great Crucifix here corresponds as a salient feature to the Moses of the opposite end, gaining a similar emphasis and power from its high relief.

Modelling is elsewhere used with fine decorative effect; perhaps this is nowhere more marked than in the candlesticks of Our Lady of Sorrows, where an actual perspective is obtained by the use of relief. It is interesting to note that the relief is always employed for a purpose, and never except where the end justifies it; in the Fall of Gog and Magog, for example, the sword is painted, not modelled; had it been modelled, it might have appeared to be falling out of the picture.

The sequence of paintings begins at the north end of the hall — the end farthest from the head of the stairs. Its content may be analyzed as follows:

HEBRAIC PORTION.

At the North End of the Hall.

Ceiling: Pagan religions of countries surrounding Palestine.

Lunette: Children of Israel, oppressed by pagan neighbors, expressing their dependence on the True God.

Frieze: The Hebrew Prophets, typifying the progress of the Jews in religious thought, with final expectation of the Messiah.

In the Eastern Lunettes.

Left: The downfall of paganism, as preached by Hebrew prophets.

Centre: The Hebrew ideal — the chosen people protected by Jehovah, through its observance of the Law.

Right: The Messianic era, foretold by Hebrew prophets.

CHRISTIAN PORTION.

At the South End of the Hall.

Lunette: Doctrine of the Trinity.

Frieze and Crucifix: Doctrine of the Redemption.

Ceiling and Niches: Doctrine of the Incarnation.

In the Western Lunettes.

Left: Heaven. *Centre:* The Judgment. *Right:* Hell.

THE MEDIAEVAL CONTRAST.

On the East Wall.

Left panel: The Synagogue. *Right panel:* The Church.



THE NORTH END.

The decoration of the north end comprises three sections, the narrow strip of vaulting in the last bay of the hall, the lunette on the end wall, and the frieze below both lunette and vault.

The lunette represents the Children of Israel beneath the yoke of their oppressors, on the left the Egyptian Pharaoh, on the right the King of Assyria, their arms uplifted to strike with sword and scourge. The Israelites are typified by twelve nude figures; some crouch, despairing, under the yoke of Assyria; the hand of Pharaoh grasps the hair of those in the centre; but already a number raise their hands in supplication to Jehovah, and in the background can be seen the flames of the sacrifice rising to the True God. Above, the wings of the Seraphim screen the face of the All Holy, upon which no man may look; only his mighty arms may be seen, stretched forth to stay the oppressors. Prostrate victims beneath the feet of both Assyrian and Egyptian represent the other nations that were con-

quered by them, while behind each are figures symbolizing the national deities. Upon the gold ground of the rib which separates the lunette from the ceiling are inscribed the following passages from Psalm 106: "They forgot God their saviour, which had done great things in Egypt, and they served idols, which were a snare unto them. Yea, they sacrificed their sons and their daughters unto devils, and shed innocent blood, even the blood of their sons and their daughters, unto the idols of Canaan. Therefore was the wrath of the Lord kindled against his people, and he gave them into the hand of the heathen; and they that hated them ruled over them. Their enemies also oppressed them, and they were brought into subjection under their hand. Nevertheless he regarded their affliction, when he heard their cry, and he remembered for them his covenant."

These passages constitute a link between the paintings of the vaulting and those of the lunettes, and are a commentary upon them.

On the vaulting are represented the pagan divinities, the strange gods whom the Children of Israel went after when they turned from Jehovah. Underlying all, her feet touching the cornice upon one side, her hands upon the other, is the gigantic shadowy form of the Egyptian goddess Neith, mother of the Universe. Her body is the Firmament, whose stars shine on her swarthy breast. Her collar is a golden zodiac, its gem the disk of the sun, whose rays end in hands opened to shed bounty upon



ASTARTE.

the earth. About her neck she wears the serpent of the sun-myth, with its symbolism of the eternal conflict between summer and winter: on one side Adonis, typifying the warmth of spring, is discharging an arrow into the throat of the defiant serpent; on the other the serpent crushes him in its folds, which conceal the zodiacal signs of the six winter months.

The central figure on the left of the arch is Moloch, god of material things, a hideous monster with the sun between the horns of his bull's head, and outstretched hands clutching his infant victims. Below him stand the sombre figures of the Egyptian trinity — Osiris (in the centre), Isis and Horus. At their feet the hawk of the soul hovers over an Egyptian mummy; just above the cornice is the symbol of the winged sun.

On the right, opposite, is the soulless figure of As-tarte, the Phoenician goddess of sensuality. Veiled in blue, she stands upon the crescent moon, between slender columns; behind her is the tree of life, whose pine cones project on either side. Within her veil six enticing female figures wave their arms in rhythmic dance, while two of her victims are gnawed by monsters.

The third division of this portion of the work is the Frieze of the Prophets, with Moses as the central figure holding the tablets brought down from Sinai; thus is symbolized the foundation of the religion of Israel upon the structure of the Law. The prophets in their



MOLOCH.

order from left to right are: Zephaniah, Joel, Obadiah, Hosea, Amos, Nahum, Ezekiel, Daniel, Elijah, Moses, Joshua, Jeremiah, Jonah, Isaiah, Habakkuk, Micah, Haggai, Malachi, Zechariah; the last three have outstretched arms, and faces expectant of the Messiah.

The portion of the decoration in corresponding position at the opposite end of the hall sets forth the Dogma of the Redemption, and to this lead up the three Judaic lunettes on the east wall, above the staircase. Of these the subjects are: in the centre, "The Law"; on the left, "The Fall of Gog and Magog"; and on the right, "The Messianic Era". The three lunettes on the west wall, opposite, set forth the development of the Christian concepts of "The Judgment," in the centre, with "Hell" on the right, and on the left, "The



FALL OF GOG AND MAGOG.

Passing of Souls into Heaven."



THE MESSIANIC ERA.

In their turbulent, terrible, and chaotic qualities both the "Hell" and the "Gog and Magog"

agree in spirit with the work in the adjacent Old-Testament end dealing with primitive beliefs grounded in fear. In the other four paintings beauty and concord dominate. In "The Law," Israel is seen under the mantle of Jehovah, fulfilling the mission of his race in giving himself up to the study of the divine law laid down for the guidance of the Chosen People. Inscribed in Hebrew below the arch are the words of the



THE LAW.



THE SOUTH END.

the focal point in the first decoration, so here the Crucifix, bearing the figure of the Redeemer who satisfied the Law and brought a new dispensation, takes a similar central position.

In the lunette above, seated in state upon a magnificent throne, are three colossal figures, the Persons of the Trinity. That the three are one is made manifest by the exact similarity of the faces and by the fact that one vast garment envelops and unites them. This cope of red has an orphrey of gold which runs through the picture like a ribbon, winding about the persons of the Trinity and inscribed with the word *Sanctus*, meaning *Holy*, continually repeated. The heads of the Trinity wear each a different form of crown, while each figure raises the right hand in benediction in the Eastern manner; the central Person bears in his left hand the orb of dominion.

On the cross is the figure of the dying Christ, with Adam and Eve, typifying humanity, kneeling on either

Jewish ritual spoken before the recitation of the Commandments, a portion of which appears upon the scroll of the Law.

The lunette on the left, "The Fall of Gog and Magog," pictures the final moment when all things earthly shall perish and the universe shall come to an end. Altar, temple, chariot and horses, victor's palm and

bloody sword fall tumbling through space, along with Saturn and a blazing comet; the two figures suggest Mars and Mercury.



HELL.

In contrast with this, at the other end of the wall, we see dawning "The Messianic Era." The race, purified and perfected of soul, under the leadership of a lad, the Son of Man, enters into a new paradise, the gates of which are swung open by beautiful youths. Upon the scroll is lettered in Hebrew the prophecy of Isaiah, "For unto us a child is born, unto us a son is given; and the government shall be upon his shoulders; and his name shall be called Wonderful, Counsellor, The Mighty



HEAVEN.

God, the Everlasting Father, The Prince of Peace." Other prophecies of Isaiah are indicated by the wolf and the lamb, the child and the lion, the pomegranate, the fig and the vine.

At the south end of the hall is set forth the Dogma of the Redemption, with the related theme of the Incarnation. Just as the figure of Moses, with the Law as the central fact of the religion of the Jews, forms

side. They are bound closely to the body of Christ, since all are of one flesh, and each holds a chalice to receive the Precious Blood. About the feet of Adam is entangled the Serpent of Temptation. Above the cross there is inscribed in Latin, "The sins of the world have been forgiven." At the foot of the cross the Saviour is symbolized by the pelican feeding its young with its own blood, while around the lunette doves typify the Seven Gifts of the Holy Ghost.

On the cornice that separates the frieze from the lunette is a Latin inscription,* which may be rendered, "I, God in the flesh, man's maker and redeemer, myself made man, redeem both body and soul."

In the frieze of the Angels which flanks the Crucifix on both sides, we have a balance for the frieze of the Prophets opposite. These angels, whose faces are of singular beauty, bear the instruments of the Passion: the sponge, the reed, the nails, the spear, the hammer and pincers, the pillar, the scourge, the crown of thorns, the ladder. The two angels upholding the cross bear, wrought on their garments, the conventionalized symbols of the Eucharist, wheat and wine.

In the niche on the east wall is portrayed the Handmaid of the Lord, the Blessed Virgin Mary with her Divine Child. The Virgin is just rising from her throne;

* Following, with the substitution of *redimo* for *judico*, an inscription in the Cathedral of Cefalù, Sicily (A.D. 1148).



THE HANDMAID OF THE LORD.

the Child in her arms raises his hand in benediction. Two angels above uphold a crown bearing the Dove; about them winds a scroll upon which in Latin are inscribed the traditional titles: Vessel of the Spirit, Chosen Vessel, Inclosed Garden, Tower of David, Tower of Ivory.

Opposite, on the west wall, Our Lady of Sorrows is represented as a statue above an altar behind a screen of lighted candles. The figure, which has an elaborate

silver crown and halo, and is vested in a cope, stiff with embroidery, stands upon the crescent moon. The seven swords thrust into the heart of the Virgin typify the Seven Sorrows.

Upon the vault between these two niches are represented the events in the life of Christ and of the Blessed Virgin, collectively called the Fifteen Mysteries, meditation upon which is practised in the recital of the Rosary.



THE JOYFUL MYSTERIES.

The Mysteries are divided into three groups: the Joyful Mysteries, centering about the birth of Christ; the Sorrowful Mysteries, centered in His death; and the Glorious Mysteries, including the Resurrection, the Ascension, and the Assumption of the Blessed Virgin.

Above the Madonna and Child are the five Joyful Mysteries. The first in the group, "The Annunciation," fills the central rectangular panel. The Angel Gabriel appears to the Virgin who, kneeling before God's mes-



OUR LADY OF SORROWS.



THE SORROWFUL MYSTERIES.

senger, receives in humility the marvelous tidings. Upon a decorative scroll appear the words of the angelic salutation, "Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women," and the reply, "Behold the handmaid of the Lord; be it unto me according to thy word." The Virgin appears to have been reading Isaiah's prophecy of the birth of Christ. In the oblong panel to the left we have "The Visitation," the meeting of Mary and her cousin Elizabeth. The panel below depicts "The Nativity"; Mary and John the Baptist adore the new-born Infant, flanked by two angels bearing the crown of thorns and the nails. In the small panel above is depicted "The Presentation," at the moment when Simeon takes the Child in his arms. In the panel on the right is represented "The Finding of Our Lord in the Temple."



THE GLORIOUS MYSTERIES.

Opposite, on the west side of the arch, are depicted the five Sorrowful Mysteries. In the small panel at the top is the first of the series, "The Agony in the Garden." In the panel on the right is shown "The Scourging," while that on the left presents "The Crowning with Thorns." The small panel below is occupied by "The Carrying of the Cross." These four compositions lead up to the central subject, "The Crucifixion and Death of Our Lord."

In the centre of the arch are the medallion and surrounding reliefs which represent the five Glorious Mysteries. To the left of the medallion, below, is shown "The Resurrection," and to the right, above, "The Ascension;" in the remaining quarters are shown "The Descent of the Holy Ghost" (lower right-hand), and "The Assumption of the Virgin" (upper left-

hand). The great circle of the medallion is filled by the relief depicting "The Coronation of the Virgin," the interpretation of the inscription within the rim being, "Hail, Queen of Heaven! Come, my chosen one, and I will set thee on my throne."

In the spaces outside the panels are subordinate figures and designs. Surrounding the central relief are the emblems of the Evangelists, Matthew and Luke at the left, John and Mark at the right. Above the Madonna and Child are Eve, and the Mother of God; in similar positions above Our Lady of Sorrows are Adam, and the Good Shepherd. In the

little circular frames directly over the Madonnas are the head of John the Baptist at the left, and the handkerchief of Veronica at the right.

On the vaulting between the two long walls appear in relief various conventional symbols, in two series. Beginning at the northeast corner



PEACOCKS OF IMMORTALITY.

of the vaulting, above "The Fall of Gog and Magog," and going from left to right around the hall, the first series, at the junctions of the vaulting ribs with the frames of the skylights, consists of the Scroll of the Law and the Seven-Branched Candlestick, the Head of Burnt Offering, the Instruments of Music, the Tabernacle of the Eucharist, the Victor's Crown and Palms, and the Eucharistic Chalice. The second series, the medallions in the penetrations of the intersecting vaults, comprises the Head of the Scape-goat with the Instruments of the Sacrifice, the Ark of the Covenant, the Seven-Branched Candlestick, the Peacocks of Immortality, the Petrine Tiara and Keys, and the Monogram of Salvation. The symbols on the east are Jewish, those on the west Christian, in origin.

In the central lunette on the west wall, "The Judgment" balances "The Law" opposite, the angel holding before him the great scales in which are weighed the souls of the dead, called forth from the opening graves by the sound of the trumpet. From the scales the condemned are thrust down by demons into hell-fire, while the souls of just men made perfect are received into the arms of angels. This conception of the weighing of souls is of Egyptian origin, and figures also in Greek religious thought.

The two companion lunettes on this wall continue the central composition. In the "Hell" is seen a Satanic monster swimming in a sea of flame and devouring the multitude of lost souls. The handling suggests interminability, tempestuous with evil — a unity of discordance. No painting in the entire series shows greater power or technical mastery than this.

In contrast, the composition on the left expresses the divine harmony which attends the entrance of the blessed into the heavenly kingdom. The movement begun in the central lunette is here continued. The celestial choir is symbolized by the three groups of singing angels with their harps; around them, weaving itself in and out, winds the endless chain of the redeemed.

The latest additions to Mr. Sargent's work are the two panels in the architectural frames over the staircase, put in place in the autumn of 1919. These are mediaeval in their point of view, and are entitled respectively "Church" and "Synagogue."

As will be seen from the analysis on page 44, the sequence of paintings shows the steady progress in the development of religious thought from pagan through Jewish and Christian channels, well into the Middle Ages; there is careful balance between the Hebraic and Christian conceptions, point by point, as far as possible.

The new panels continue this balance, from the standpoint of mediaeval Christianity. The Hebrew faith, which Mr. Sargent has sympathetically shown as the great forerunner of Christianity, was regarded by

mediaeval churchmen as having forfeited its high place through its failure to recognize the claim of Christ as the expected Messiah, and was accordingly represented as blind and dethroned; the Church itself was naturally depicted as having succeeded to both the vision and the leadership lost by the Jewish religion. This view



THE SYNAGOGUE.

was expressed in the art of the Middle Ages by the opposition of two figures, the Synagogue, sightless and fallen; the Church, out-looking and triumphant. This phase of religious thought Mr. Sargent, still preserving his balance, has embodied in these panels.

It is interesting to note that in mediaeval art, the figure of the Church is commonly at

the left, the Synagogue at the right; the positions are here transposed, in order to bring the Synagogue at the Hebrew end, and the Church at the Christian end of the Hall.

Following out these conceptions, and preserving a wonderful color-harmony between the two panels and the other work at the related ends of the Hall, Mr. Sargent has represented the Synagogue as a gray-haired woman of massive frame, seated in an attitude of

despair upon the worn and broken step of a temple, above a mosaic pavement; her eyes are blindfolded, the crown is falling from her head, her powerful arms clutch to her breast a broken sceptre and the Tables of the Law. About her, filling much of the frame, are the folds of a great curtain, the decoration of which consists of conventionalized Seraphim — the same winged shapes which shroud the face of Jehovah in the lunette at the north end of the Hall. The picture presents the loss of dignity and of empire through loss of vision, which was the mediaeval view of the fate of the Jewish religion.



THE CHURCH.

The other panel presents the mediaeval Church, as conceived by herself. Upon a great throne sits a powerful female figure, stiff, solid, statuesque, with mystic gaze fixed on space; her dress is that of a nun. The elbows of the figure rest on the arms of the throne; in the right hand is the chalice of the Eucharist, in the left, the Host in a monstrance; across the arms lies a humeral veil. Between the knees of the Church, with arms resting limply upon them, is the figure of the dead Christ, with wounds in hands and feet, and wearing

the crown of thorns; the figure is largely covered by the folds of the Church's robe. On the sides of the throne, typifying the foundation of the Christian faith upon Hebrew prophecy, are inscribed the names Isaiah, Jeremiah, Daniel, and Ezekiel; while about the head of the Church are grouped the symbols of the four Evangelists: Mark, Matthew, John, and Luke.

The central panel above the stairway remains the sole portion of the Hall which Mr. Sargent has not yet decorated.

THE MUSIC LIBRARY.

From Sargent Hall open three doors, of which the one in the centre, at the head of a short flight of steps, leads to the Allen A. Brown Music Library. This room, of beautiful proportions, contains the valuable collection of works of music and allied subjects given to the Library in 1894 by the man whose name it bears. At the south end of the room is a finely sculptured mantel of white Siena marble, over which hangs a life-size photographic portrait of Mr. Brown. In this room is preserved an interesting old piano, made by Benjamin Crehore, of Milton, about the year 1800.

BARTON-TICKNOR LIBRARY.

From the north end of Sargent Hall one enters the Barton-Ticknor Library, in which are preserved the rarest treasures of the institution. These consist largely of special collections given to the Library from time to time, each representative of the tastes of its donor. Among these collections should be mentioned the Barton Library of Shakespeareana and other Elizabethan books; the collection of Spanish and Portuguese books made by the late George Ticknor, a Trustee of the Library, in writing his *History of Spanish Literature*; the Brown Dramatic Collection, consisting of books on the history of the theatre given by the late Allen A.

Brown, donor of the Music Collection; the Galatea Collection of books by and about women, the gift of the late Col. Thomas Wentworth Higginson; the Prince Library, bequeathed to the Old South Church by its pastor in 1758, and deposited here for safe-keeping; and other collections. In this portion of the building is also kept the Library's great collection of maps. Among the objects in the Barton-Ticknor Room are the silver vase given to Daniel Webster by citizens of Boston; a chair made from the wood of the Old Elm on Boston Common; and the desk of George Ticknor.

EXHIBITION ROOM.

From the opposite end of Sargent Hall one enters a series of rooms occupied by the Divisions of Fine Arts and Technology. The first of these, the Exhibition Room, is used for the display of books and pictures from the collections of the Library. The exhibitions, which are frequently changed, usually illustrate some topic of current interest. In this room are also a number of marble statues, including W. W. Story's Arcadian Shepherd, a replica of the bust of Powers's Greek Slave, and copies of the Venus de Medici and Canova's Venus. In the corners of the room, on standards, are lithographic copies of famous paintings, published by the Arundel Society of London; on the south wall hangs a large lithograph of the Cathedral of St. Mark, Venice.

FINE ARTS DEPARTMENT.

Beyond the Exhibition Room is a corridor occupied by the Library's collection of photographs, contained in cases. Through this are reached the reading rooms devoted respectively to technological books and to those in the field of the Fine Arts. The Fine Arts Reading Room, across the rear of the building, is a well-lighted gallery of fine proportions, specially suited to the use of students of art.